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THE ART AMATEUR



DEVOTED TO
ART IN THE
HOUSEHOLD
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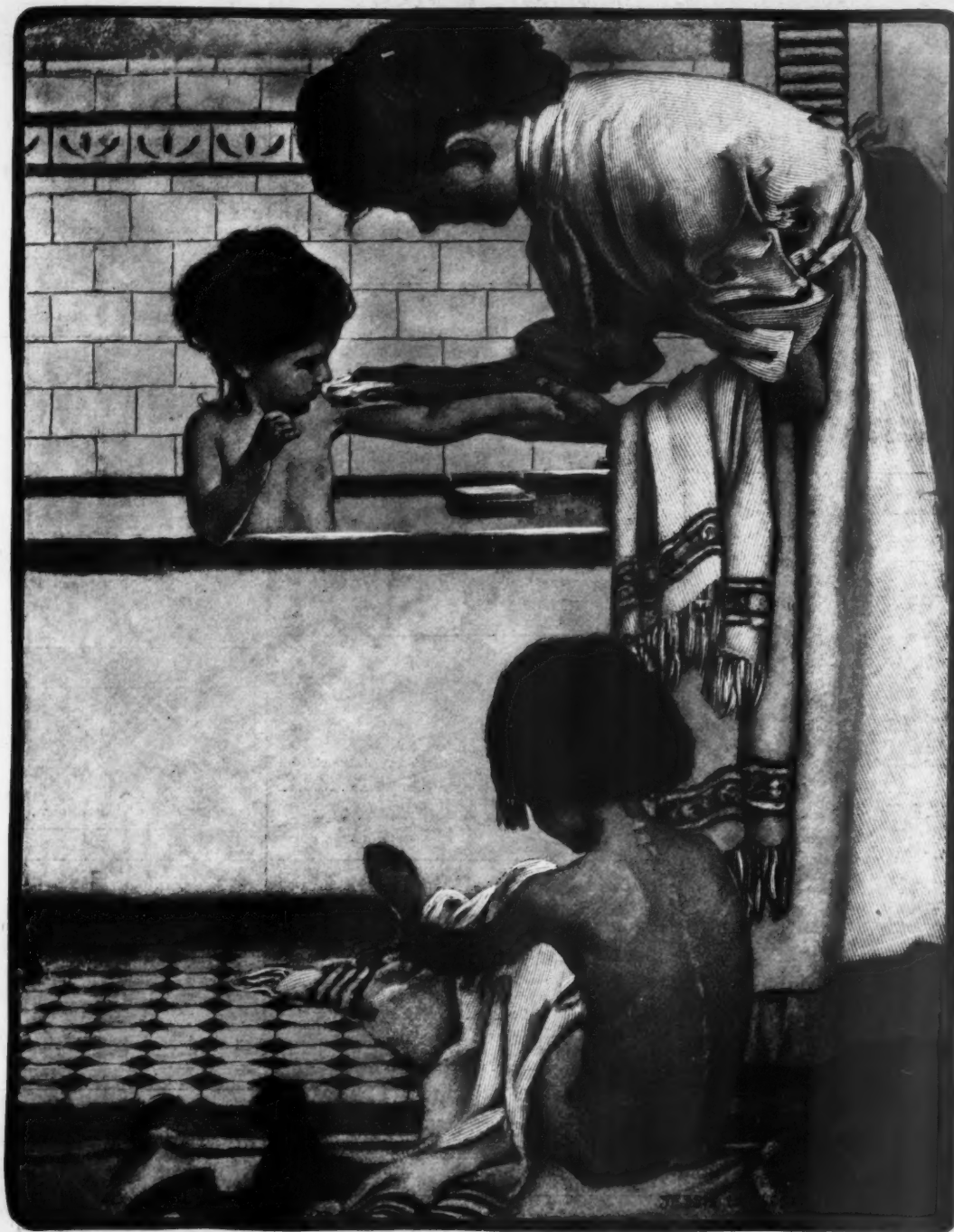
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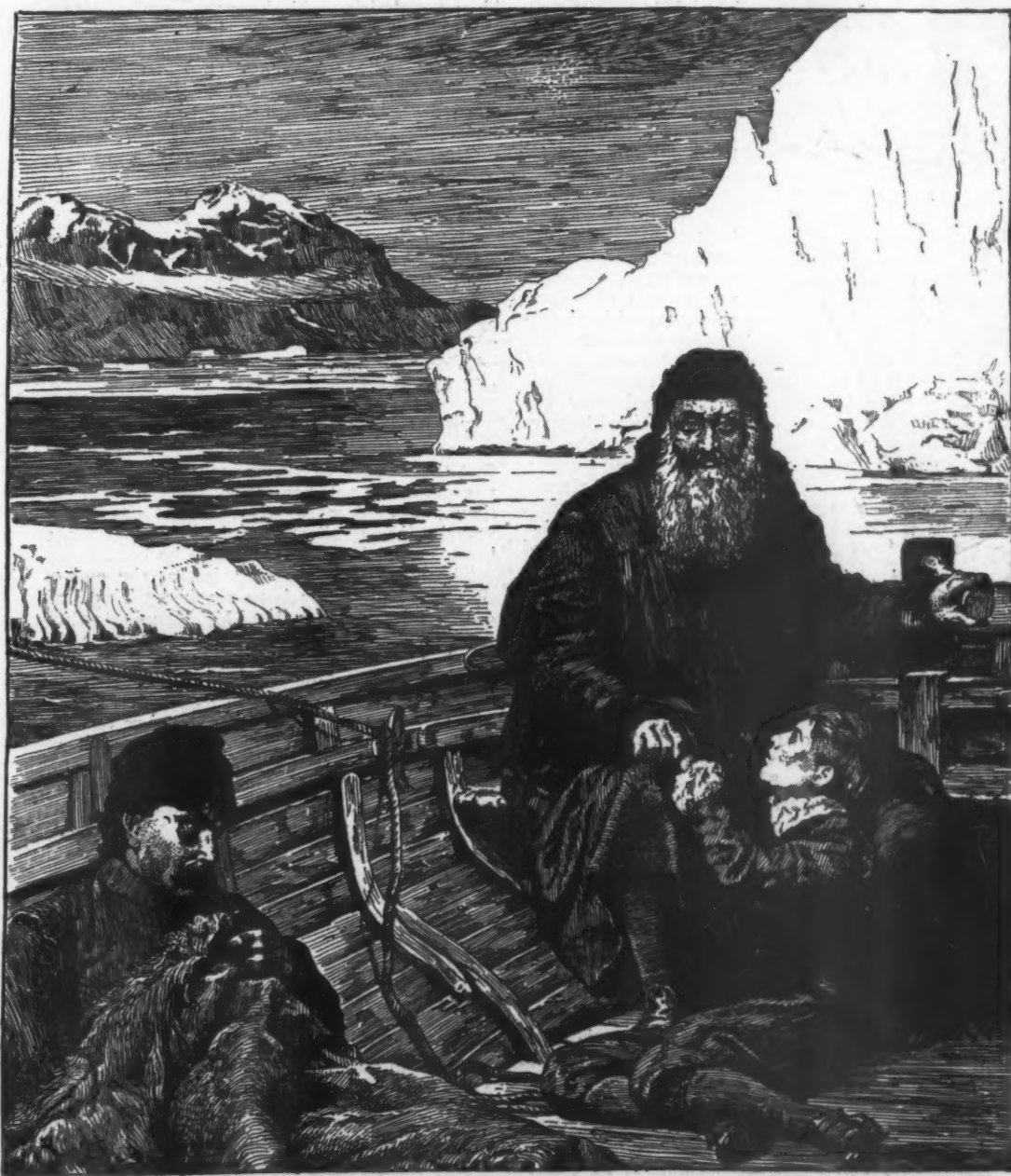
SEPT., 1902

GRAND PRIZE
AND
GOLD MEDAL
PARIS
EXPOSITION
1900

VOL. 47—No. 4

NEW YORK AND LONDON

{ WITH 5 SUPPLEMENTARY PAGES
INCLUDING COLOR PLATE



THE ARCTIC EXPLORER. A SUGGESTION FOR THE PYROGRAPHIC WORKER, BY C. E. WILSON

[Copyright, by John W. Van Oost, New York and London]

MY NOTE BOOK



possessing the only existing example of a Byzantine campanile, since the fall of St. Mark's tower in Venice, the new Westminster Roman Catholic Cathedral, London, acquires new interest.

The edifice was built in the Byzantine style, specially chosen by Cardinal Vaughan in order that it should not compare in any sense with any of the existing cathedrals of the metropolis. The walls are composed of Roman brick, and the roof is surmounted by three large cupolas, which assist the ventilation of the building and constitute a great part of the strength of the roof.

The campanile is 275 feet high. Three bells have recently been presented for mounting in the campanile, and these are to be named in consecration after three angels in heaven. In the interior the walls will be covered over the lower part with marble, and over the upper with gold mosaic.

The raised chair will consist of one solid stone, weighing twelve tons—a solid block of gray, unpolished Corn-

wall granite—which will form practically the keystone of the edifice. The pulpit is of Byzantine design, constructed of porphyry and serpentine marble, and the archiepiscopal throne will be of white statuary marble. A great crucifix will hang from the arch dividing the chancel from the nave. This will be thirty feet high, and was the design of the late Mr. Bentley, the architect of the cathedral, who died recently.

* * *

NOT satisfied with patronizing those artists who paint original pictures, the fine arts authorities of the French Government are just now giving the copyists a chance. Within the last month a committee, composed of MM. G. Lafenestre, L. Beneditte, and Kaempfen, have examined at the Luxembourg six copies of the more important pictures in that gallery, and of these they have selected two, the purchase of which will be recommended to the Minister of Fine Arts. The titles have not been disclosed.

It will probably be news to many that a committee meets twice annually in Paris for the purpose of selecting the most successful copies of pictures in the various Paris picture galleries.

* * *

SIDNEY COLVIN and the British Museum authorities have rejoiced, perhaps too soon, over the announced bequest of Lord Cheylesmore's fine collection of some 14,000 prints. There is now a possibility

that, after all, the collection, valued at \$500,000, may not be attainable.

It is well known in London, according to the "Athenæum," that Lord Cheylesmore intended it for the British Museum, and he often said as much. It is believed that he made provisions in his will to that effect, but the will is destroyed; and if there is no mention in the drafts, upon which probate was granted, August 4, as to the disposition of the prints, Lord Cheylesmore's executors cannot be compelled to hand the collection over to the museum. Moral and legal claims are very different things.

It will be almost a national calamity, adds the English writer, if this collection be dispersed. If the museum is not to have the whole of the collection, it is to be hoped that it may have the opportunity of selecting such items as it requires.

* * *

THE British Museum, by the way, has its small resident population—who do everything but sleep there—and its multitudes of occasional visitors. Happily, it is a resort that is growing in popularity.

It appears from the official report, issued in the form of an octavo Bluebook, that during 1901, 718,614 visits were paid to this English national treasure house. This shows an increase of more than 25,000 on the previous year, and is above the average for the period from 1880 to 1883, at the conclusion of which the removal of the stuffed animals transferred much patronage from Bloomsbury to Kensington.

Out of the grand total, more than 200,000 visits were paid to the reading room, being an average of 664 a day. The admissions to view the natural history collection, in Cromwell road, were only 417,691, as against 485,288 in 1900, but at the same time there was a substantial increase in the number of persons who devoted their Sunday afternoons to the study of still life.

* * *

THE Royal Academy closed August 4. The gate money of 1902 is much above the average, and shows that the number of visitors to London for the royal pageants did not neglect Burlington House. But they inspected rather than bought, for coronation year has the smallest record of sales since a record began, some forty years ago, to be kept.

The average is £16,000, but at the end of July £10,000 had barely been reached. The final days of the show saw the sale of Mr. Kennington's picture for £300, and several minor sales, so that £11,000 was just made up before the gates closed. The sales of large and expensive works were extremely few, and the bankruptcy of two academicians has been directly due to the want of patronage bestowed on modern work. The sales of eighteenth century painters' work at Christie's and elsewhere have meanwhile been highly successful.

* * *

THE dissolution of the Société Française de Gravure, which began its career in 1878, has resulted in a very important acquisition to the Louvre. The society's stock of 102 copperplates, with 11,000 proofs, will be transferred to the Louvre so soon as the legal formalities of the liquidation have been gone through.

The more important of these plates include "L'Apparition" of Gustave Moreau, engraved by Sulpis; "Le Sacre de Napoleon I." of David, engraved also by Sulpis; "La Maitresse du Titien" of Titian, and "La Belle Ferronniere" of Leonardo da Vinci, engraved by Dauquin; "Le Mariage Mystique" of Memling, engraved by Francois; "Les Pelerins d'Emmaus" of Rembrandt, engraved by Gaillard, and others.

The value of this acquisition is placed at 1,000,000 francs.

The Art Amateur

IN view of Edwin A. Abbey's declaration last winter that London was a better place for the American art student than Paris, the London "Sunday Times" brief summary of art school facilities in England is of interest. According to this authority, the four leading art schools in London are the Royal Academy, the Slade, the Westminster, and the South Kensington Art Training School. The last two carry their addresses in their names, the Slade is in Gower street. It is perhaps necessary to give the address of the Royal Academy, of which the secretary is Mr. Eaton. At South Kensington the authority to apply to is General Festing, at the Slade, Professor Brown, and at Westminster, Mouat London.

Like the sister faculties of law, medicine, and theology, the art schools open in October, and application should be made in August or September. Specialist schools: the Frank Calderon's, in Baker street, for animal painting; that of Miss Evelyn Chambers, in Chelsea, for wood carving; that of Mrs. Brackett, in Regent street, for pyrography, and that of Stephen Webb for marquetry and paneling.

As to suburban and country schools, Francis Black, of the British Artists, teaches in Camden Town; C. E. Johnson, of the Royal Institute, at Richmond, and Mr. Collier at Bedford Park. At Newlyn, Mr. and Mrs. Stanhope Forbes receive pupils, and their roll of students sometimes exceeds that of the Royal Academy. At St. Ives, in Cornwall, Julius Olsson is the chief painter taking pupils.

There are government art schools all over England, "but," says the writer, "our emphatic advice is to go to a known man and a good artist to learn or do not attempt to learn at all. Go nowhere save where you can see your master paint. Some of the art masters at the public schools take pupils in August and September, and they are, of course, trained men in the method of teaching as well as in art. The nervous or diffident who need much explained to them cannot do better than go to one of these gentlemen."

JOHN W. VAN OOST.

THE MODEL CITY—ITS ORIGIN—THE POWER OF AN IDEA

BY THE MUNICIPAL ART SOCIETY OF NEW YORK.

THE suggestion of a Model City to be erected at the St. Louis Exposition is the one idea above all others that has been brought prominently forward that has created the largest amount of favorable comment, and that has been received by the press throughout the United States with the most definite editorial approval. This idea is the concentration of various suggestions and movements, the original ones of which date back to the commencement of the Pan-American Exposition.

Mr. William S. Crandall, editor of the *Municipal Journal and Engineer*, in the spring of 1899, prepared a prospectus of the possible scientific treatment of a city with its possible exhibition, and a Municipal Congress which was to be held at the time of the exposition. This he presented to the authorities at Buffalo; and at that time, and also in the month of May in the same year, 1899, he forwarded a copy of the same scheme to Governor Francis, as soon as it had been determined to hold the Louisiana Purchase Exposition, and Mr. Francis had been appointed President. Mr. Crandall also presented the matter to a number of people throughout the United States, and received letters of endorsement from such executive officers as President, then Governor Roosevelt, the late Ex-Mayor Strong, the present Mayor Low, of New York, Mayor Jones, of Toledo, Dr. E. R. L. Gould, the present city chamberlain of New York city, Mr. R. W. Gilder, editor of *The Century Maga-*

zine, Professor E. A. James, of the Chicago University, Dr. Albert Shaw, etc. There were no negative replies.

The idea, as presented to the authorities at Buffalo, was not acted upon in 1899, but, at the request of the director general, was re-submitted under date of January 6th, 1900, by Mr. Crandall.

At the same time, but without consultation, an artistic movement was started in New York. Those interested co-operated with the Buffalo Chapter of Architects in the interest of municipal art, and a meeting was held in April, 1900, before the exposition was opened. At that time, Mr. George B. Post, Hon. John DeWitt Warner, Mr. F. W. Ruckstuhl, the sculptor, Mr. Charles R. Lamb, Mr. Milo R. Maltbie, Mr. F. S. Lamb, and Mr. Charles deKay went on by special invitation from New York and spoke in the Twentieth Century Club in the interest of municipal art work, the speakers recounting the movement in New York already a number of years old, in developing schemes and suggestions for city improvements. Surgeon M. D. Mann (whose name was soon to become a household word as associated with the operation upon the late President) was chairman of the meeting. The result of the conference was to form an association "to beautify Buffalo." At the same time the Art Societies of New York had made various recommendations to the exposition authorities at Buffalo, of which their recommendations in regard to the appointment of a director of sculpture and a director of paintings so the exhibit itself could be treated artistically as a complete series of buildings of a city, were accepted.

The suggestions made by the decorative artists interested in showing municipal and decorative art as relating to city and important civic buildings, to form a united exhibit in the Manufacturers' Building, were not, owing to various causes, accepted, but were developed in the work of Directors George K. Birge and Carlton Sprague and the Messrs. Lamb, of New York, who by combination built what was known as the "Mission Building." Here, in a relatively small space, a group of buildings, with interior and exterior decorative effect, including a chapel complete and a court yard, fountain, flowers, etc., was secured. This was built as an object lesson to show how combination in building can secure the maximum result artistically as well as the best results from a practical point of view. This building was conceded to be the artistic success of the exposition, and received the unique compliment of a visit from President McKinley on the morning of his assassination, the only visit that he made when in Buffalo to any exhibit.

In the meantime, Mr. Crandall had become identified with the Municipal Art Society in New York, and had taken up the work as a member of the Art Committee, of which Mr. Charles R. Lamb was chairman. As the exposition at Buffalo had not accepted his suggestions, he presented them to the Art Committee and asked if they could not be incorporated with the work of the society upon artistic lines. He found that already an exhibition of municipal art and civic work was being solicited, and he, therefore, as a member of the Art Committee, aided in securing the examples, which were shown in the National Arts Club, as the first comprehensive exhibition of civic work that had ever been exhibited in this country, antedating the International Exposition at Turin, Italy. The exhibition included plans for many of the important improvements in New York, such as the Riverside drive extension, the great bridges, and similar movements in other cities—that in Cleveland, for the group plan of public buildings, the park system in Boston, the Fairmount Park Society work of Philadelphia, the Lake Shore front proposition of Buffalo, etc., besides the original plans for Central

Sketches from the
Note Books of
Various Artists





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Sketches
from the
Note Books
of Various
Artists



The Art Amateur



Park with the sunken streets, and many smaller propositions for limited areas, as well as suggestions of the artistic details of street enrichment.

At a conference held in Buffalo before the close of the exposition, by the American League of Civic Improvements, a recommendation was made to Governor Francis, of St. Louis, for a comprehensive exhibit at St. Louis, but no reference was made to the fact of Mr. Crandall's proposition, which had already been presented to both Governor Francis and the Buffalo authorities over a year previously, although it had been discussed with prominent members of that society.

In the summer of 1901 the Municipal Art Society considered it wise to present in more concrete form the idea of a model city to the authorities at St. Louis. They, therefore, called a conference in the Arts Club of the various organizations which might be interested in the question, and at that time the president of the Municipal Art Society was authorized to form a committee of five, of which he should be one, to take up the matter, and see that it was properly presented to and urged upon the exposition authorities in St. Louis. He appointed as chairman of the committee the well known architect, Mr. Charles C. Haight, and as his associates, Messrs. William S. Crandall, Charles R. Lamb, all of New York, and Mr. Albert Kelsey, of Philadelphia.

A delegation from this committee: Messrs. Haight, Lamb, and Kelsey, visited St. Louis early in the present year, and presented in person the recommendations which had already been formulated and mailed, directly after the meeting in the Arts Club, to the secretary of the exposition. The members of this delegation, having inspected the site of the exposition, met the executive committee of the exposition, Governor Francis being in the chair. They made their recommendations specifically as to the location of the site of the exhibit, and explained in detail the idea of the "Model City," which the Municipal Art Conference had endorsed. They were cordially thanked for their trouble in visiting St. Louis, and were requested to develop the plan, more in extenso, the scheme which had received their favorable consideration, it being admitted that, of all the propositions which had as yet been presented, this one had received the most favorable approval of the press of the country.

Since the return of the committee to New York, designs have been formulated by the committee and

forwarded to St. Louis, showing the possible location of the Model City in connection with and in front of the Administration Building on the Washington and Lee university grounds, which have been leased as part of the exposition.

The committee, through its secretary, Mr. Crandall, has been in constant correspondence with the St. Louis Exposition, and has but recently forwarded recommendation from the committee in regard to the Sunday closing clause, which is being discussed at Washington in connection with the Government appropriation.

A digest of the plan for the Model City exhibit, as furnished by this committee, was given to the press a number of months ago, but the design showing a proposed arrangement of buildings, in connection with the Administration Building is now under consideration by the St. Louis authorities and has not yet been published. The power of an idea, as suggested by the heading of this article, has been shown by imitation, and immature plans and suggestive schemes have been furnished by individuals and societies, for which the Municipal Art Society, or its committee, are in no way responsible.

At this writing the prospects seem especially favorable for the acceptance of the recommendations of the committee for the "Model City," and the carrying out, on the part of the exposition, of the scheme as formulated by the Municipal Art Society of New York city.

BIRDS and animals should be studied from nature in order that their surroundings may give reality to the subjects. If birds are painted perched on a tree, a bit of sky may be effectively introduced, showing through the foliage at the top of the picture, and a few distinctly drawn twigs and tufts of leaves may be painted in, below the branch on which the birds are perched. Reeds and aquatic plants form the most suitable backgrounds for herons, ducks, and other water fowl, and stretches of water dotted with water lilies are always appropriate.

A good background for a group of squirrels would be the trunk of a large oak tree, with grass underneath, and a few leaves and acorns in the foreground.

The Art Amateur

HOW TO CARE FOR PICTURES

In the glazing of pictures it is necessary that they should be hung opposite a light, which increases the difficulty of seeing them. Where the surface of a picture is of a peculiarly delicate nature, and in instances where the paint has a tendency to chip off, the protection of glass is very necessary. There arises, however, a few practical difficulties in glazing a picture successfully, which only persons professionally conversant with paintings can overcome. In the first place, the picture should never touch or rest on the glass; if it does so, in all probability it will sooner or later adhere in parts to the glass, and when it comes to be taken out of the frame at any time, pieces of paint will be torn from the picture. It is therefore advisable always to keep a certain space between the picture and the glass. This is usually accomplished by fitting the picture in what the gilders call a "flat"—which is a plain flat encasement. This keeps the picture from touching the glass. Another important reason for keeping the picture away from the glass, and also a reason for procuring a good piece of glass, is that there is often a decomposition of the salts used in the manufacture of glass which is destructive to colors when the glass touches them. On this account it is therefore a very excellent plan to place the picture and frame bodily in a small glazed box, for by this means the glass is kept a considerable distance from the surface of the paint.

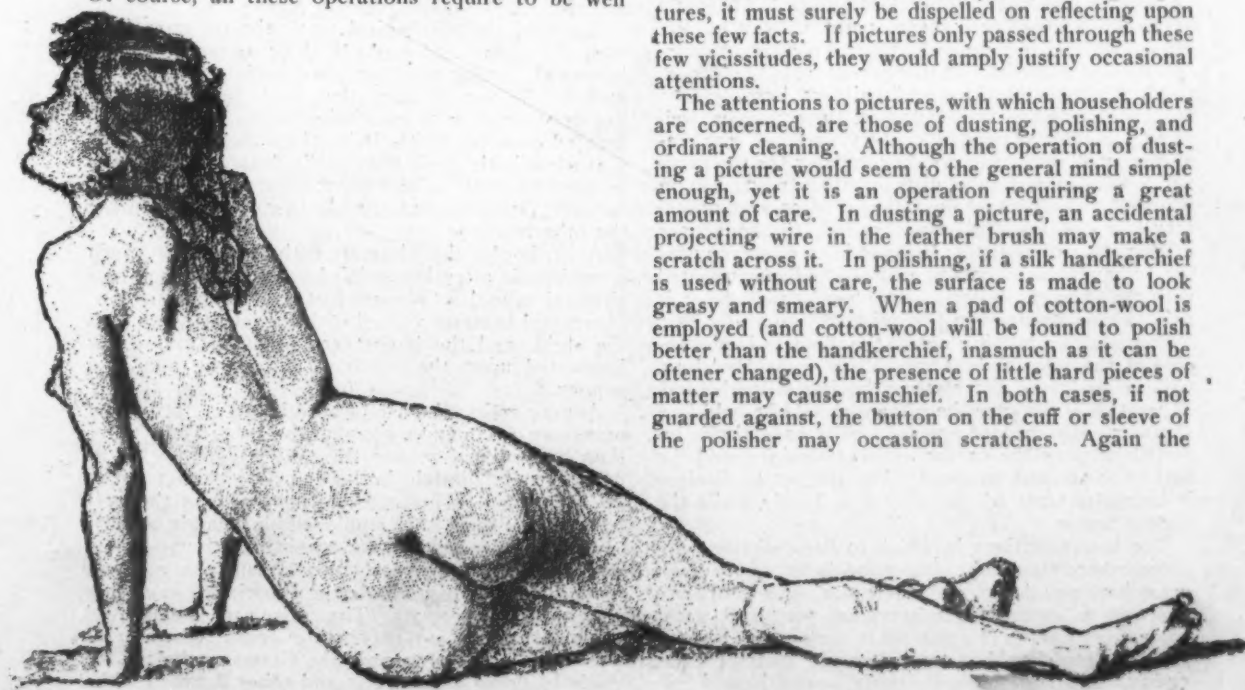
It must not be supposed that this enclosure of a picture in even what may be supposed to be an airtight box, will obviate any attention being given to the picture. It is found, even under the most successful circumstances, that pictures need occasionally taking out of their frames, if only to change the little atmosphere that is between the glass and picture. The effect of the enclosed atmosphere can, in ordinary instances, after a time, be seen by a certain bloomy appearance of the picture. It is, therefore, the custom to have the front of the box to open or take out, fastening it with a lock and key. This movableness of the front—or back, whichever it may be—necessitates care being taken to make it air-proof; for if not so, the dust and damp will creep in all around the edges to a considerable distance, as is so often seen. Of course, all these operations require to be well

understood, or it would be impossible to take any intelligent care of the pictures, either by the householder or the traveler; but if the pictures have any value in the eyes of the owners, it will generally be economy to place them in the hands, or to take the advice, of those who have a professional knowledge of the subject.

If disbelievers in the art of picture cleaning could occasionally see the obscuration of some pictures, occasioned in a few months by the dust and smoke of western cities, their adverse views would be somewhat modified. The discoloration being so great in many cases in a few months, the state of pictures neglected for years can be imagined. The reason, to a great extent, that this obscuration of pictures is not noticed in households, is owing to a want of knowledge of what the tins of a picture should be. Only an educated eye can at once perceive the loss of truth in color, and in light and shade, by a film of dirt. An ordinary observer, even in contemplating a bad painting and a fine one, does not recognize the force of the distinction between them. He does not see that the one lacks all the careful modeling which gives the proper roundness and form to the objects; and that there are no gradations of degree in the brightness of the color of objects near the eye, and those supposed to be afar off. In a fine painting these important distinctions exist as in nature, and constitute its superiority to the bad one. An artist would discern the difference between a bad painting and a good one, and the want of some such knowledge on the part of householders is shown in the state in which they suffer pictures under their care to remain, and grow worse. Sometimes it may be a question when a picture has been neglected for a long period, and is consequently in a very dilapidated state, how far it is safe and advisable to clean it; but it is very obvious that if householders would only give their pictures some attentions in their earlier stages of discoloration and decay, there would be fewer pictures in this state.

Another disadvantage occurs on occasions when the family are away in the country, that of having all the blinds down and shutters closed, thus shutting out the pictures from all light, which is their very life. If any doubt has previously existed in the minds of our readers, of the real necessity of attending to pictures, it must surely be dispelled on reflecting upon these few facts. If pictures only passed through these few vicissitudes, they would amply justify occasional attentions.

The attentions to pictures, with which householders are concerned, are those of dusting, polishing, and ordinary cleaning. Although the operation of dusting a picture would seem to the general mind simple enough, yet it is an operation requiring a great amount of care. In dusting a picture, an accidental projecting wire in the feather brush may make a scratch across it. In polishing, if a silk handkerchief is used without care, the surface is made to look greasy and smeary. When a pad of cotton-wool is employed (and cotton-wool will be found to polish better than the handkerchief, inasmuch as it can be oftener changed), the presence of little hard pieces of matter may cause mischief. In both cases, if not guarded against, the button on the cuff or sleeve of the polisher may occasion scratches. Again the



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operator must be exceedingly cautious not to press with any force on the canvas, or the marks of the strainer underneath will be forced into distinctness on the picture, giving a very unsightly appearance to it, and eventually producing thousands of thin hairy cracks of a serious nature. To keep pictures in proper order, they should be dusted at least every other day. They should be carefully polished about every month, and this should be done in the same manner that a piece of fragile glass would be polished—that is to say, lightly rubbing it, and occasionally breathing on the surface. The best way to polish a picture will be found, as a rule, to be with a slanting movement—but the operator must be a good deal guided by the situation from which the picture is lighted. Thus, if the light is derived from a skylight, the friction should be upward and downward. The mode of removing spots should be as follows: The picture (if possible) should be taken down and laid flat, face uppermost, of course, on a table. It should then be lightly dusted, and with a little roll of cotton-wool, dipped in lukewarm water and squeezed as dry as possible, delicately wiped over, drying the picture immediately with a nice soft piece of linen. A piece of sponge will do instead of the cotton-wool, if not used too wet, for it hardly requires to more than damp the surface. This operation will be found to successfully remove all ordinary discolorations. It will be borne in mind, however, that it is always better to return to spots—fly-marks for instance—that are a little obstinate of removal, a second time, in the same manner, than keep the place wetted too long. Injudicious use of water will cause the varnish to perish and turn opaque, and if soap is attempted to be used, beyond the dangers before referred to, the consequence will probably be that a film will spread over the colors which possibly cannot be removed. After this operation of cleaning, the picture must be properly polished, and it will then be in a good condition.

It may naturally occur to our readers, that if the operations of cleaning which have been described are to be periodically carried out, in course of time the paint itself will be affected; and this would be so, were it not provided for. Pictures are generally protected by varnish, and when not, they ought to be protected by glass, in which case these operations can be dispensed with, or nearly so. When a picture has varnish on it, it is the varnish that is polished and cleaned, and not the paint. That old painters knew of the value of varnishes and adopted their use, is well proved as early as the fifth century, so those who employ varnish now have good precedents for the practice. We do not give directions as to varnishing pictures, although that operation is often very necessary, for the reasons before stated, to the proper preservation of pictures; because it so often requires the judgment of a person professionally acquainted with the subject, to decide the class of pictures it is safe to operate upon in this way.

Sometimes a bulging out of the pictures is observable at the sides or bottom; this is occasioned by a nail or wedge of the strainer having fallen behind. When this is the case the picture should be held in a slanting position, face upward, and a paper knife inserted between the canvas and the strainer, and the nail by this means removed. Any attempt to displace it from the front of the picture will only make the matter worse.

The best situations in which to hang pictures are those where there is a fair good light, neither too great heat nor damp, and where the pictures are not exposed to dust or splashes from soap and water when any cleaning is going on in the room. Thus, a good picture should never be hung in a dark corner, or in the shade of a heavy curtain, over a heated fire-

place, or near doors or windows which are constantly opened. It is not always, of course, possible, in rooms with limited wall space, to fix upon a perfect situation for each picture; but householders in such cases should hang the pictures according to their merits, giving the best picture the best situation. Rooms in which there are seldom fires are not good places to hang fine paintings. A moderately warm temperature, rendering the atmosphere dry, is essential for the proper preservation of pictures. The walls of staircases communicating with street doors are not, therefore, fit places in which to hang pictures.

Such are the directions we should submit for the guidance of the householder or owner of pictures. We have striven to give the most simple and practical directions which experience of the picture art suggests. We have told the story of the vicissitudes to which household treasures of the pencil are liable, in the simplest terms we could choose, as being the most practical, and practical utility is the end we have in view. Those who have the good fortune to possess pictures of interest, may, we should hope, be left, in these days of diffusion of general knowledge, to appreciate them, as Dr. Barrow, in his admirable way, placed the painter before the moralist in the persuasiveness of the effects he could produce. "Precepts," said the great preacher, "have no vehement operation upon the fancy, and do soon fly the memory; but example, like a picture exposed to sense, having the parts orderly disposed and completely united, contained in a narrow compass and perceptible at one glance, easily insinuates itself into the mind, and durably rests therein. This is the most facile, familiar, and delightful way of instruction."

THE USE OF BOTH HANDS

ARGUING from the fact that there is no sound reason why the left hand should not be developed equally with the right hand, and from the further fact that many physicians who have given the matter some study see in the use of both hands to the same extent very satisfactory results on the general health, school authorities in Germany have made left hand work during part of the time compulsory on the student.

Much of the mechanical work that is now done with the right hand could be done as well with the left hand, if that member were sufficiently trained, and the division of labor thus made possible would not only result in more efficient work, but in an increased quantity of it. It is, of course, very evident that when both hands are equally dextrous, they may be used alternately, and the worker need never stop for rest; for as soon as one hand gets tired he can use the other.

Accordingly, the German authorities have given considerable attention to left hand work in their mechanical schools. The students are taught to saw, plane, and hammer as well with the left hand as with the right, and the importance of ambi-dexterity is impressed upon the minds of the young men and women.

Among artists the use of both hands is not by any means an uncommon accomplishment. They, more than any others, realize the real importance of it. Menzel and Klimsch, both renowned painters, may be mentioned as instances of men who in the performance of their work employed both hands equally.

In Japan the children are taught to write and draw with both hands at an early age. It is to that method, indeed, that many attribute the superiority in certain classes of Japanese art. The entire arm is employed in drawing, and no supporting device whatever is used. In a similar manner the German scholars are made to draw large circles and other figures on the



SUGGESTION FOR A PORTRAIT PANEL IN PYROGRAPHY

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blackboard, first with one hand, then with the other, and without any brace on which to rest wrist or elbow, the whole arm thus being brought into action.

Just why one employs the right arm in so many things in preference to the left is a question which has not as yet received a conclusive answer. The more commonly accepted idea is that the habit is directly due to the fact that a mother invariably carries a child on her left arm, so that she, the carrier, may have the free use of her right arm.

Then, again, there are those who say that the physiological construction of the nerves and veins that enter the right arm is different to that of those which enter the left one, the nerves and veins of the right arm being more prominent. But, despite the fact that an examination of the left arm of a left-handed person reveals the fact that his left arm contains more prominent veins and nerves than his right, it is, nevertheless, impossible to say whether the phenomenon noticed is the effect of the habit or the habit the effect of the phenomenon.

The art of writing equally well with both hands is one that should be cultivated and acquired by everyone. Even a slight accident to the right hand incapacitates one nowadays from all manner of work, whereas, if the use of the left hand were cultivated as it should be, such misfortunes would lose much of their inconvenience.

Slight practise will work wonders. Write the alphabet through five times a day for a month, and at the end of that time you will be surprised to find that you can write as well with your left hand as with your right; and yet that is a fact.

To sew with the left hand is, of course, a somewhat more difficult task; but that, too, can be overcome with constant practise. In fact, there is not a thing which we now do with our right hands alone that we could not do with equal facility with our left hands if we only practised a little.

MAKING SENSITIZED POSTCARDS

By E. LUCHESI

THE cult of the postcard is growing very rapidly, and nowadays we must all send these illustrated mementos to our friends when on holiday bent. The home preparation of these cards is so easy and inexpensive that many, I feel sure, will hasten to engage in it. I give two formulæ, neither of which presents any difficulty in use.

Formula 1.—First of all to the stock solutions required. These are: (A) Green ferric ammonium citrate, 110 grains; water, 1 ounce. (B) Tartaric acid, 18 grains; water, 1 ounce. (C) Silver nitrate, 45 grains; water 1 ounce. (D) Gelatine, 30 grains; water, 1 ounce. Distilled water is best throughout, but must be used for solution C.

The green ferric ammonium citrate for A is a chemical not stocked by the average dealer or chemist, but can be obtained even in small quantities from Merck. Solutions A and C will keep a very long time (months) in the dark; solution B for only a week or so unless a little carbolic acid is added; but I prefer to make fresh for use. The gelatine (solution D) is first of all allowed to swell in a portion of the water for half, and is then dissolved by adding the remainder and placing the vessel containing the whole mixture in a pot of boiling water. It keeps only a day or two.

To compound the sensitizing mixture proceed as follows: If the gelatine solution has set, place it in warm water until fluid, pour out into a shallow cup likewise standing in warm water. Now add (A) and (B), and lastly—a few drops at a time, and stirring all the time with a bit of glass rod—the silver nitrate solution (C). The mixture is kept lukewarm, and

mopped all over a good piece of stout cartridge-paper somewhat larger than 12 inches square, which will give six cards of the standard $5\frac{1}{2}$ by $3\frac{3}{4}$ inch size. Lay the card on a bit of board a little smaller than itself, i. e., about 11 inches square. There is then no margin of board from which dirt can be picked up during coating. Use a piece of cotton wool to apply the liquid, dabbing the solution quickly all over, and at once proceeding to even up the coating with a flat camel's hair brush, go over the surface lightly, first one way across the paper and then the other. The brush should not be pressed or rubbed on the paper, but just dragged to and fro, holding it loosely between the thumb and finger. As soon as the coating begins to look dull or matt, hang up to dry. In summer the card dries, as it should do, in a few minutes; but in winter it is well to place it some feet from a fire—not near enough, of course, to scorch it. Both sensitizing and drying should be done in a dim light. A room by gaslight, or rather darker than as used for toning P. O. P., is a safe place. The cards will keep for a week or two if stored in a box, or, better, a tin canister.

In printing, a good strong negative gives the best results—one rather hard for P. O. P. Print until you just begin to see the details in the high lights, the whole picture looking somewhat faint. To develop, place the paper in clean water for five or ten minutes, in which it develops to full strength, but is reddish in appearance. Then transfer to hypo. solution (10 grains per ounce) for a minute or two only. Here the print becomes a nice sepia; but if left too long becomes weaker. It is removed from the hypo., and washed in running water or several changes for half an hour or so. The whole process is so easy that I can scarcely see any cause of failure. If I may give an extra caution, it is: Use a fairly good cartridge paper (from your stationer), and begin to dry with



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the camel's hair brush as soon as the liquid has been mopped on. This leaves no time for the liquid to sink deeply in and so cause flat or weak looking prints.

Formula No. 2 is used exactly like the foregoing, but has this advantage, it can be kept ready for use. It is a little more difficult to prepare, but those who will get the aid of some kind friend knowing a little chemistry will not find any real obstacle in their way. Dissolve 55 grains of silver nitrate in 4 to 5 drachms of distilled water, and add ammonia drop by drop

ounces. The exact strength does not matter. It is near enough if falling between these two proportions.

SEAWEEDS: HOW TO OBSERVE, USE, AND PRESERVE THEM

At this pleasant season of the year when families are making their annual visit to the seaside, it will not be amiss if we endeavor to assist the labors of those who have to make provision for the amusement, as



until the white precipitate first formed is redissolved. Now add, drop by drop, dilute sulphuric acid, with constant stirring until the odor of the ammonia almost entirely disappears. Forty grains of green ferric ammonium citrate are now dissolved in 6 drachms of water, and mixed with the silver solution. This liquid keeps well in a stoppered bottle in the dark. A tin canister is a convenient case in which to store the bottle containing it. Brush over the paper as already described, print as before, and fix in hypo., 100 to 150 grains; soda sulphite, 30 to 100; water, 7

well as for the maintenance, of their party. Too often, for want of suitable employment, time is found to hang heavily both upon seniors and juniors. The ordinary routine of home being laid aside during the holiday, and the different means of amusement having been exhausted, all feel that weariness which is the inevitable result of idleness; and the trip which was projected as a source of health and pleasure becomes, instead, a period of dissatisfaction and disappointment. All who have experienced the truth of these remarks will, we are convinced, be pleased to be in-

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troduced to an employment combining amusement with the most useful instruction, and especially adapted to wile away the hours passed on the sea beach or among the rocks—we allude to the collection and preservation of seaweeds.

It may here be remarked how much it is to be regretted that such a misnomer as the title of "sea weed" should have been handed down to us. Like most popular fallacies which have only antiquity to recommend them, the epithet has been retained even by those who admit its use to be erroneous; and it would probably now be in vain, were any bold reformer of nomenclature to attempt the substitution of the title "seaflower" for the opprobrious name now in use. Yet such a substitution would be justified by fact, and would much

more truly describe these "blooms of ocean." Does not the term "weed" suggest to us something obnoxious and useless; something to be got rid of, in fact, as worthless lumber? Whereas those among us who have cultivated the most intimate acquaintance with seaweeds, or (to give them the proper names by which science has divided them into groups) with the *Fuci*, *Algae*, and *Conservee*, discover increasingly their value and beauty, as, with the aid of the microscope, an insight is obtained into their delicate and elaborate organization.

But it is not only as a source of scientific recreation that seaweeds deserve regard. As an inexpensive and fructifying manure, some species occupy a most important place in agriculture. Those who have tried such a dressing for asparagus and strawberry beds in the autumn, will testify to its fertilizing qualities and to the increased size of the produce. Then again, many people find "Dulse" a palatable esculent, which, in the sad famine seasons, has even been proved to be capable of sustaining life. The "Carrageen," or "Irish moss," carefully picked, washed, and bleached in the sun, is boiled as a cheap substitute for isinglass, and produces a gelatine, equal in its nutritive qualities to more expensive vegetable jellies if, indeed, it is not superior to most. Careful housewives of Scotland collect this "Irish moss" largely during their summer visit to the sea coast, and preserve it for winter use in the composition of blanc-mange, etc. The green laver, now a common article in the shops, is nothing but a seaweed; it is picked from the rocks in autumn, washed, salted, and boiled in vinegar to prepare it for sale, and then becomes, as most people are aware, a most valuable adjunct to roast mutton, not only on account of its excellence as a relish, but also because of the health giving properties of the iodine which it so plentifully contains. The manufacturer and the chemist know full well the chemical wealth which lies scattered on the seashore after a night of storm. The practical surgeon, among all the resources of pharmacy, knows of no

more successful remedy for scrofulous glandular enlargements than poultices made of the seaweed commonly called "tang," perseveringly applied. One other well known instance of the usefulness of the same last mentioned "tang" will at once rise to the remembrance of all who have at any time undertaken the care of a party of young people at one of our numerous watering places, viz., the extemporized barometer, consisting only of a long specimen of the dark brown sort, which, by its moisture or dryness, foretells the coming weather with such marvelous accuracy.

Unfortunately for the progress of this particular branch of natural history, the desire implanted in the hearts of the young for a more intimate knowledge of the marvels of that wonderful creation which everywhere surrounds them, is too frequently checked and damped by a want of sympathy in their elders, who wage war against the hoarding of these natural treasures, which they scornfully reject as "mess and rubbish." How much better and wiser would it be, while regulating the indiscriminate collection of such objects, to assume a leadership in the pursuit, and to encourage an intelligent accumulation and classification of specimens, so as to form an assortment of the different species of each weed for more minute investigation at a future time! Even should the personal tastes of the juvenile collector never lead him to a more practical application of the collection to purposes of science, from such a hoard valuable additions may be made to the boxes of some laborious botanist, less favored in the opportunity for pursuing his researches in various parts of the coast; for there is, in fact, as great a variety in the local distribution of ocean's flowers as there is in those of earth. Many, it is true, are common to all parts of the sea beach, but others are strictly confined to particular localities—witness the gulfweed, so called from its being found only in that tract of ocean known as the Gulf Stream; it is on record that a disabled vessel, driven out of her course, and deprived for days of such help as might have been obtained from the sun or the stars, has found in this weed a friendly guide, indicating her position in the trackless deep. The beautifully shaded "sea poppy," the brilliant *Delesseria sanguinea*, the curiously berried *Sargassum bacciferum*, are seldom found except in particular spots; these may be readily sought out in one of the numerous handbooks on the subject, now so admirably got up at a price within the means of all, and in the guise of a royal road to marine botany for the weary or the idle.

To induce a more careful investigation into, and preservation of, the marine flora, we shall now proceed to give a few trustworthy directions for the amateur collector, premising that such hints are the result of many years' experience, and tested by the possession of one of the largest of private collections.

The first thing to be considered in commencing a collection of seaweeds is, when and how a good supply may best be provided, from which to select the finest specimens.

The best season for collection is during the months of September and October, as what may be called their harvest is then at its height; they are, for the most part, in full bloom, and in the greatest perfection, owing to their having been but newly dislodged, by the action of the autumnal gales, from the rocks in deep water, upon which they flourish most luxuriantly. From this cause, they have a fresher appearance than those specimens which are found at other seasons; although, in our variable climate, such favorable circumstances lead to their discovery in most months, from the ordinary action of the tides. Where it is possible to do so, it is very desirable to gather largely, and even indiscriminately; by this

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means, an opportunity is afforded for the selection of the most perfect plants, the preference being, of course, given to such as have been cast up entire, and retain the fully developed fibrous root. In addition to this, some are of so exceedingly delicate and minute a structure, that they are apt to escape the eye when lying by themselves; whereas they cannot be overlooked in the course of a systematic examination, conducted with ordinary care and perseverance.

At the end of every day, the seaweeds which may have been thus obtained should first be thoroughly washed in a large, shallow pan of cold fresh water. While they are being thus cleansed, care should be taken to remove any parasites, or foreign matters, which may have attached themselves to any of the filaments; for this purpose, each branch should be gently agitated every now and then; a bone knitting-needle is a good thing to use in doing this, as it is less likely to injure some of the more delicate descriptions of weed.

If it is inconvenient to spread the specimens out at once, they may now be shaken out on to a folded linen cloth, to absorb the moisture, and placed in a shady spot, where there is a current of air, so as to dry thoroughly. This, it may here be premised, they will never do, unless the washing has been carefully performed, and all traces of salt removed. When quite dry, they may be set aside, until an opportunity can be found for the more elaborate portion of the preservative process, which, being a tedious operation, requiring the use of much patience, is admirably adapted as an amusement for winter evenings or wet days.

Provide some common foolscap paper and blotting paper. Spread some grease thickly over a sheet of the foolscap, which, when thus prepared, is to be laid on the bottom of a shallow dish, large enough to hold the sheet without its becoming bent or wrinkled; over this pour cold water until the dish is nearly full. Now select the specimen which is first to be laid out, and float it upon the surface of the water, separating each filament from its neighbor with a camel's hair brush, until the entire plant lies spread out in the form in which it is to be finally preserved. In doing this, it will be found necessary to exercise a certain amount of precaution, as to the side of the plant which is placed uppermost, and the direction in which it is spread out; any knobby excrescence, or redundant branches, should be on the upper surface, and the longest branches should have plenty of room allowed them to lie straight. Next, place a small weight upon the centre of the floating specimen, and from this point begin to pick out the fronds separately, so as to exhibit their mode of growth. Here, again, the bone knitting needle will be found useful, and may be supplemented by a lady's pointed stiletto, for places where a finer instrument is required. This part of the process demands much patience, and cannot be executed hastily, as the plants are often brittle, or entangled. Where the growth is unusually redundant, the less important fronds must be cut away with a pair of sharp scissors, and as each portion is disentangled, its place must be preserved by putting a small weight upon it; a few smooth pebbles will answer admirably for weights, or some square chippings of stone may be used, such as can be obtained in any stonemason's yard. If the specimen is a very large one, and not of a minute description of seaweed, only a small portion at one side need be accurately picked out to show the distinctive character; and, in doing this, the assistance of a good magnifying glass will be found useful; the remainder of the plant may be pressed in a rough condition.

Each branch being arranged, suck up all the water in the dish with a small sponge, and slide out gently the greased paper bearing the object upon which you

have been operating, laying it first upon some blotting paper, to absorb the moisture; remove the little weights, and place over all a sheet of oiled foolscap. Re-arrange upon this any branches that may have slipped out of their places; and, finally, put the whole underneath something weighty to dry. In traveling, a flat leather portmanteau answers this purpose very well; but we should recommend a determined collector to procure two pieces of oak board, about fifteen inches by ten, and about three-quarters of an inch thick, the edges beveled, and a leather strap attached to one of them, to go round both and fasten them together, when the plants will be more flattened out.

When quite dry, the displayed plant may be removed from the greased paper (which can be used again), and placed—at first indiscriminately—in a book, made with guards between the leaves, slightly fixed with narrow strips of gummed paper at the principal branches; against each should then be written its name, both popular and botanical, the locality in which it was obtained, and the date.



THE NEW CANARY. A PEN SKETCH, BY G. TAVRETTO

Suggestions
for the
Designer





THE COLORS AND BRUSHES USED IN GLASS PAINTING*



THE colors used in mosaic glass painting are very few, being principally shading tints—a little enamel color and silver-stain; but upon their quality and firing powers the permanence of a modern window entirely depends.

We do not propose entering into the composition and manufacture of the colors, as they may be bought ready to hand, and are not made by even the largest firm of glass painters. It is quite unnecessary to go into the actual composition of the colors, as our concern is more as to what they will do than as to what they are made from. We may note that they are made of certain metallic oxides ground with a certain proportion of borax flux, which is literally a kind of soft glass, possessing the property of causing the metallic oxide to adhere and incorporate itself with the glass upon which it is painted. Without flux the color would not adhere to the glass at all after firing, but must be incorporated with the oxide as a

medium between the metal and glass.

When the correct amount of flux has been ground with the color, the latter appears smooth and glossy when fired, but if insufficient has been used the color comes from the kiln harsh and dull, and not being thoroughly incorporated with the glass can be scratched off with a knife or sharp piece of glass. Such color will inevitably peel and chip in the course of a few years leaving the window in a deplorable state. Buy your color of a reliable maker, and you will have very little difficulty with it.

It used to be necessary to have a small box or bottle handy containing borax flux, a little of which was ground with the color upon the palette, when it was found that the color did not "go down" (or become glossy) in the firing; but such is now seldom requisite unless some very poor color indeed is used.

The chief color used by the glass painter is known as tracing brown, and is more largely used than any color in the list. It is used for outlining the various patterns upon the glass before it comes to the painting or shading stage. It is of a rich red brown, and has a glaring appearance if used pure; it is therefore usually mixed with one-fourth of tracing black, which gives it a Vandyke brown tone.

If the pure tracing brown is used in outlining it will be seen, by reason of its vividness, upon the surface of the glass, and in looking at a stained glass window we want to look through, not upon, the glass, as we should if it were an oil painting. Some knowing the glaring quality of the brown tracing color go to the other extreme and use only black tracing color, but this is going to the opposite error; and when we know that by reason of its softer nature black is apt to "fire away" and become transparent, thereby giving a poor outline, we are constrained to come to the common sense view that a mixture of brown and black produces a happy medium—solid, dull, and permanent.

*Chapter taken from "Treatise on the Art of Glass Painting," by Ernest R. Suppling. Published by D. Van Nostrand Co., 23 Murray Street, New York. Price, \$3.50 net.

The writer personally uses a uniform mixture of one part black to two parts brown, but the amateur may vary the proportions to suit his individual taste.

Umber is a warm brown, somewhat fugitive, and not adapted to solid lines. It is used for painting in oil, and to imitate the shade of ancient color in shading. By saying "painting in oil" it must always be understood that the oil used by glass painters is "tar-oil," the medium for painting in after the preliminary operations of outlining, matting, etc., have been finished.

Umber loses much of its depth in firing, so that one must paint the work very much deeper than it is wished to appear after firing. To prevent this "firing away," a little brown and black tracing color may be added to it, but they must be well ground first, and afterward again well ground when the colors are mixed.

Copper black is an intense black of a soft nature, and is apt to fire away or become very transparent in the kiln.

If tracing brown is found to be a little harsh and rough on the surface when fired, a little copper black will greatly improve it, and may be added instead of the tracing black.

Shading brown and shading black are used for the purpose denoted by their name, and are really the same as tracing brown and black, but of a slightly softer nature, having more flux used in their composition.

In many firms both outlining and shading are done entirely with the tracing colors.

China or flesh red is principally used as a "backing" or toning tint for flesh painting. For this purpose—if used at all—it must be applied very sparingly or the figures will look sunburnt—like a jolly farmer—an appearance not desirable in a saint, especially if of the female sex.

This pigment was not known to glass painters before about 1510-20, consequently it is never seen in fifteenth century work at all, and for this reason is seldom used by modern glass painters, who work in the style of the late fifteenth century or early sixteenth century era. Its use, according to some critics, was one of the first causes of decline in the art—it was a help to obtaining the picture or canvas style into which glass painting afterward degenerated.

If therefore flesh red is used for toning flesh, it should be the merest film—just enough to "waken the dead" in the greenish corpse-like tone of the glass used for modern flesh. The flesh red is usually applied to the back of the glass.

Stain.—The golden glory of a window is one of the simplest and yet one of the most difficult to use. It is easy to apply to the glass, but requires great experience to know how to thin or how heavily to apply to individual pieces of glass.

To make this more clear, let us take four strips of any kind of pale glass, and with the stain let us coat each of the four pieces, keeping the same strength of stain on each, and send them to the kiln to be fired.

When we receive them again we find one piece has a beautiful golden stain, the next a pale lemon, the third a deep, opaque film, and the last a deep orange stain.

From this we learn that by altering the strength of the stain on the first piece as we apply it, we can obtain any tint of stain we require, either pale or rich. The second piece, if we want rich stain, we must coat much more heavily. This glass will probably be found of a flesh tone, which is a hard glass, and wants more stain applied than the first piece, which was of a normal greenish-yellow tone, the painter's ideal tint for staining.

The third piece of glass was of a deep greenish-blue

white, and is unsuitable for staining; the component parts of the glass are antagonistic to the stain, and we therefore reject that glass altogether, or else greatly reduce the strength of our stain by adding well-ground yellow lake.

The fourth proves itself to be good staining glass—too good, in fact—as it takes the stain too kindly. We therefore either apply the stain very much more thinned out with turpentine, or, what is better, add an equal bulk of ground yellow lake to the stain, which will then come from the kiln a beautiful golden tint instead of the fiery orange.

As so much has been said and written upon it from its invention at the beginning of the fourteenth century, our readers may like to make some for themselves. If so, here is the recipe—one which thirty years' practise has found to be equal to or better than any other:

Obtain one ounce of virgin silver, in as small pieces as possible for quickness of melting, and place in a gallipot or glass jar. Warm the jar thoroughly, and in it, upon the silver, pour an ounce of nitric acid, to which add two ounces of boiling water.

Place it in the open air on a sill, or on the stove hob, as it gives forth a yellow vapor of a pungent and unpleasant kind.

If in a glass pickle jar, you will see the acid furiously attacking the silver, melting or decomposing it, and boiling and bubbling around it in a terrible rage.

By and by the bubbling anger ceases and naught apparently remains in the jar but a beautiful, clear emerald colored liquid. But our silver is there, nevertheless, held in solution. Fill the jar nearly full of hot water, and pour in common table salt till it hold no more. Next pour the whole into a larger vessel and fill with cold water, stir well and allow to settle. When settled, a thick white pulp will remain at the bottom—this is the nitrate of silver. Carefully pour off the water, so as not to lose a particle of the sediment, fill the vessel again with water and stir it well up. Repeat this a dozen times during the day to eliminate the salt and acid. In the meantime grind—in water—three ounces of yellow lake; grind it to an impalpable pulp—the finer the grinding the more successful the stain will be. Next day add the silver nitrate—which should have been allowed to drain as dry as possible—and grind them well and intimately together. When ground spread out on a glass slab and dry before a fire or in the sun. The stain is then ready for use. Being in the form of a yellow powder, it is best kept in a wide-necked bottle.

For enamel painting on white glass a different set of colors is required. Enamel painting consists of firing several colors on one section of glass, quite different to mosaic stained glass, in which the glass

employed is self-colored or "pot-metal."

Now and again the modern glass painter is called upon to use a little enamel for some little jewel, or enrichment of a border, a ring, or a crown. He has, therefore, by him tiny vials of blue, pink and, perhaps, green, though the latter can be made by applying the blue enamel to the front of the glass and staining the back; only he is not in this case so certain of the effect after firing as if he used the enamel green.

The mediums used in glass painting are sugar and gum for water-color painting, and turpentine and tar-oil for oil painting.

If it is desired to simply outline a pattern on glass—such as in quarry work, and to stain the back—it is usual to mix sugar with the tracing color so as to make it work smoothly, but if the outlining has to be painted over in water-color then the medium used is gum.

"Oil" color is ordinary tracing or shading color ground in turpentine and mixed with tar-oil to make it flow properly.

"Fat oil" is used as a medium for ordinary painting or shading color, and for the stain.

"Fat oil" is simply turpentine placed in an open vessel and exposed for some days in the sun, or in a warm place by a stove, until it becomes thick and viscid.

THE BRUSHES, ETC., USED IN GLASS PAINTING.

A glass painter's kit of brushes and tools is not at all an expensive one; the brushes are not very numerous in kind, but are of various sizes and substances. First come the brushes for outlining the various patterns on the glass, called "tracers"; they are termed camel-hair, Siberian, and sable in quills, and are much like ordinary water-color brushes, except that the hair is much longer, varying from an inch to an inch and a half. The quill should not be too full of hair, nor the hair too fine, neither should the quill be too lissim, as the color used in glass painting is much heavier and denser than ordinary water colors used on paper. The quills should be mounted on long straight handles of hard wood—lancewood or yew being preferred, as they are of a tough, fine grain and do not warp.

For shading and painting, flat camel-hair brushes like those used for water-colors will be best—say half a dozen camel-hair brushes in alбата, of three different sizes.

Some artists prefer soft sable as they are not so readily spoiled if accidentally left in color, but a little care and experience in this respect will save the painter many shillings.

Where large surfaces have to be covered with color, camel-hair "flats" in tin may be used. It will be well to have three half an inch wide, two an inch wide, and one an inch and a half wide. Keep one of



GOLDEN ROD, BY LEONARD LESTER

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the half-inch size for oil color and the others for water.

Important among the brushes are really good "stipplers," or round hog-hair brushes, flat at the end for stippling in shadows, coating glass with stippled surfaces, etc. They look almost like ordinary house painting brushes, but are longer and straighter in the hair, of a better quality bristle, and of a flat surface at the end. They are rather expensive.

The French or skew stippler is of fine camel-hair, and is used principally for flesh, as it gives a much finer grain than the ordinary stippler, which is more used for drapery.

Hog-hair fitches are converted into what glass painters call "scrubs"—that is, brushes for scrubbing away or removing paint from the surface of the glass—to produce half tones or high lights. To make these scrubs, first cut them down as near as possible to the required shape with a pair of scissors or a sharp pocket-knife, then very carefully singe the ends of the hair in a turned-down gas-jet, or at a lighted candle. The process must be done slowly and by degrees, so as to get fairly smooth ends to all the hairs, and a general rounding off of the whole scrub end.

During and after the singeing operation the scrub must be well rubbed on fine sandpaper or a piece of emery cloth. Scrubs are made in a variety of shapes—skew, round, flat, square, pointed, etc.

There is one kind of scrub which needs a little further comment, and that is the round scrub made from hog-hair brushes bound in quill. Two or three of these will be required for stippling out the lights from both flesh and drapery, principally the former. They are most useful brushes, and should be made in three sizes—one as large as the top of one's little finger, another not quite so large as the index finger, and the third for the large work of about the size of one's thumb. These brushes must be cut down, singed, and rubbed smooth as above described.

Much of the success attending the painting of a window depends upon having well-made scrubs, so that great pains should be taken in making them, or the result will be a series of ugly scratches instead of gradated lights in the painted work. A badger-hair softener (or perhaps two of different sizes) will be required, and care should be taken, in selecting them, that no coarse hairs have been accidentally mixed in the making with the soft ones. These are about all the painter requires in the way of brushes, but there are several other accessories to mention. Three glass mullers of various sizes will be wanted, viz., an inch and a half, a two-inch, and a two and a half-inch one.

A needle point mounted on the end of a piece of hard wood is an admirable etching tool for flesh, heraldic charges, and wherever very fine hatched lines on a dark ground are required.

One of the simplest and most effective tools is a common goose-quill, cut like a pen, but without the slit for writing, for etching out the high lights in the hair or beard of a figure, for small diapered patterns, and a great variety of uses. The goose has aptly been called the glass painter's friend, not because birds of a feather flock together, but because in an able painter's hand the gray goose-quill can be made to do wonderful things, and to obtain peculiar effects upon matted grounds. Formerly the gray goose was the patron of archers, then of schoolmasters, and now of glass painters.

To make the quill-etcher, sharpen the quill as for a pen, but do not make the slit in it. Have some quills broad-nosed, others more pointed.

The hand rest is another useful tool, giving freedom to the tracer's hand when outlining, raising the hand from the work, and so keeping the sleeve and

wrist from spoiling the wet work beneath. It is simply a piece of oak or mahogany, from twelve to twenty-four inches long, two inches wide, and three-eighths of an inch thick, mounted on two little wooden legs or ends about an inch and a half high. Beginners find this somewhat difficult to use at first, but in time it becomes indispensable, and no work should be attempted without it.

For taking out sharp lights some pointed pieces of lancewood will be found useful, as they will not break at their points, because of their toughness.

The last and most expensive requirement is an easel. This is of somewhat peculiar construction, but not at all difficult to make.

The front of the easel is a rectangle about three feet high by two feet broad, the side pieces being prolonged about three inches to form short legs. The wood of the front is three inches by an inch; upon the back at D, D are screwed two L-shaped runners to hold a thin sliding frame, called the "paper-frame," being covered, when in use, with white tissue paper to subdue and diffuse the light. This frame is made so as to slip easily in and out between the runners, D, D. Long black legs, B, with a strut near the bottom, and a top piece above, are hinged to the front of the easel by a couple of ordinary butt hinges. An L-shaped ledge, A, is next screwed along the front of the easel, and the whole is complete.

The use of the ledge, A, is to support a thick sheet of glass, three feet by two feet, called the easel glass, upon which is fastened, with a preparation of beeswax and resin, all the little pieces of glass which go to make up a figure or canopy, and to hold them in their correct places while they are being painted.

Sometimes the easel has an additional wooden frame, C, about two feet square, hinged to the upper part of the front, and covered with brown paper. This being held in position by two side rods, keeps the glare of light which streams over the top of the easel from the painter's eyes. It is, however, hardly necessary, though it is used by a few fastidious painters.

By the way, a few ground glass palettes, a quarter of an inch thick and seven to ten inches square, will be required for grinding the color upon, and that is all.

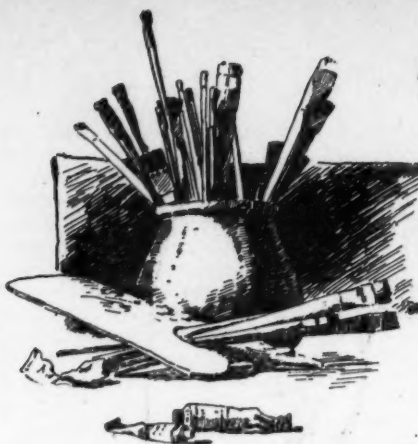
Now having our tools, brushes, and easel, we will proceed to consider the art of the painter.

DIRECTIONS FOR MAKING A ROSE JAR

By the following formula a sweet jar may be made which will retain its fragrance for twenty years and upward. When roses are in perfection, gather them upon a fine dry day; pick the petals from the stalks and green parts; and when you have half a peck of rose leaves, take a china bowl and strew some common salt over the bottom; then put in two or three handfuls of rose leaves and strew salt over them; and so on, with alternate layers of rose leaves and salt, till you have put in the whole quantity. Cover the top with salt, and press the leaves down gently with a plate. Let it remain four or five days, stirring, turning and separating the leaves once a day; and when you perceive the leaves to have become very moist, and water to be drawn from them, stir, and mix among them three ounces of allspice; this forms the stock. After three or four days, put it into the jar in which you intend to keep it, and add more allspice. The jar should be frequently shaken, particularly at first, and should be kept closely shut down. It may be refreshed occasionally with new rose leaves, but they must always be prepared, at first, with salt and allspice.

Study from the
Plaster Cast





PAINTING FOR BEGINNERS

PAINTING ON SILK OR SATIN.

In painting on silk or satin, you can prevent the spreading of the oil by using megilp mixed with the paint as you work; but if the silk or satin is of a delicate color, put your paints on a piece of blotting-paper. This will absorb the oil and will also take the gloss off the paint. A little megilp with a drop of siccative in it will soften the paint, restore the gloss and dry the paint quickly.

When silk is very thin, rub the back of the material with magnesia to absorb the oil; then put on the paint, using megilp and siccative.

Decoline is a cheap and excellent preparation for preventing the oil from running, and is a quick dryer. Keep the bottle carefully corked to prevent evaporation.

Perpetua fresco is a new medium, which, when applied to silk, satin, and other materials, enables one to paint on them in dull oils without possibility of the ingredients running or being absorbed.

To paint on silk or satin, have a board with a clean piece of white cloth tacked on, at least two thicknesses. Over that tack your silk, and you will find painting more easy than on a hard surface.

Always iron out before painting, as a hot iron cracks the paint. Never leave silk or satin folded for any length of time, as the wrinkles are then much harder to iron out.

Do not put on too much paint, or it will crack and give a cheap, plastered look to your work. When it cracks it peels off from both silk and satin.

Always use a sable brush for painting on silk or satin, for a bristle brush makes too coarse a mark and does not do the work well.

Be careful in dipping your brush in any liquid, such as Decoline or turpentine, not to drop any on the material. When you are painting with turpentine and have it mixed with your paint, do not get it on the brush while too wet, as it is apt to drop where not wanted and leave a spot.

Clean the brush often in alcohol, as colors cannot be changed very easily if the wrong color is put on satin. Materials of a light, delicate color need very careful handling.

BOLTING CLOTH.

Always trace your design on Bolting cloth with a little paint thinned with turpentine; use a small sable brush to draw with; then work on your color, thinned with megilp; do not put on too much paint, and keep it thin by adding megilp all the time.

When a gauzy effect is wanted, wash in your color very thin with turpentine, and you will have an effect similar to dye painting.

Some artists dilute all the paints with turpentine on the palette before applying to the cloth, and use no megilp. Blotting-paper may be placed beneath the cloth while painting, to absorb the superfluous moisture.

VELVET PAINTING.

Velvet for painting on should be chosen with very short nap, for the paint works much easier than on

long nap, and looks much better. For that reason moleskin is easy to paint on; so is velveteen. Use turpentine for thinning the paints, and put them on carefully, using a round bristle No. 2, except for the finest edges and veins.

Little paint is required to make a good effect. It is best on all fabrics to have the design first sketched in, unless you are an adept at design. Take a little paint on your brush and carefully draw your outline. Never leave a ridge of paint, for when you come to work, it will bother you to put your paint over it satisfactorily.

If you should make a blunder on a dark-colored velvet, you could rub it out with benzine; but on light colors, too much care cannot be taken, as delicate tints are easily soiled.

In painting upon velvet, it is usual to use a wooden hand-rest. The pressure of your hand upon the material is thus obviated. Of course, velvet could not be painted upon an easel. You can make a hand-rest yourself. It is only a bar of wood about an inch and a half wide and from twelve to twenty-four inches long.

PLUSH PAINTING.

Get plush with short nap. I have seen exquisite plush that could not be painted on, as the long nap lay flat when weighed down with paint, and the effect was ruined.

Use turpentine to thin your paint. Much more paint can be used on plush than on any other material. Have the paint stand out around the edge rich and full, as on a magnolia, and then toward the centre of the flower let the plush form part of the shading.

Lilacs and snowballs are more effectively put on with a knife, and an excellent white for painting on plush is Fuchs's, a German paint, which seems more waxy in its composition than any other. Wrinkles in plush have to be steamed out, and then dried over a hot oven.

Mistakes cannot be easily rectified, so care must be used every minute. A dab of paint will ruin the plush.

Press lightly with the brush, getting the effect with as few strokes as possible.

Work on cheap materials until you gain experience. Do not attempt anything difficult, to begin with, but take something simple, such as a small spray of single roses.

If the design has to be transferred, prick holes with a large pin at short distances in the outline of the pattern, and then pass a small bag filled with powdered starch lightly over the holes, taking care not to move the pattern. The whole design will be reproduced on the material beneath, outlined in small dots, which can be easily connected with a fine brush filled with Chinese white, making the outline complete.

FELT OR CLOTH.

Colors used in painting on felt or cloth should be washed on with turpentine, letting the felt form part of the shading of the subject. When it is necessary to have the paint very free from oil, blotting-paper can be used. If the paints are placed on paper that absorbs the oil, they will become so dry that some medium will have to be used to get them in working

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order. Megilp or Decoline must be used sparingly, or the colors will spread.

WASHABLE FABRICS.

Fresh spirits of oil answers as well for washable fabrics as any medium, for painting in oils. If painting on chamois skin, add a little gold size to the turpentine. This is a good dryer.

PAINTING ON WOODEN AND OTHER SURFACES.

In painting on wood in oil colors, it is an advantage to oil the wood first with linseed or poppy oil:

Ground glass can be used with good effect for small decorative subjects, such as snow scenes or marines with icebergs, by painting in the sky and water and letting the glass serve for the snow and ice. The icebergs will need a few shadows touched in. Wash the glass, before painting on it, with alcohol.

Oil colors to be used in painting ground glass must first be put on blotting paper, and may then be removed to the palette after the superfluous oil has been absorbed. A little turpentine is then mixed with the paints to moisten them sufficiently for man-



ROSES. BY FRANCES WALKER

when dry, paint directly on the wood. After the painting is completed, varnish with French retouching varnish, which will give a finish. If oil colors are used on a black panel, no under painting is necessary; simply lay on the colors in their general tones, using as much paint as possible to prevent the black ground from showing through. If water-colors are used, first cover the whole ground of the design with a coating of Chinese white, after which the colors will be found very easy to manage.

ipulation, but care must be taken not to let the colors get too thin. It is well to have a piece of ground glass at hand to experiment with, so as to get an idea of the consistency of the paint before applying it to your fine work. Any mistakes may be rectified by rubbing off the paint with pure turpentine, but the drawing must be carefully sketched in at first in outline with a light, finely pointed pencil, as in such work neatness of handling and delicacy of touch are essential.



CURRENTS. BY H. B. POWER

Terra cotta must have its ground prepared with a coating of neutral gray paint mixed with turpentine. Let this dry thoroughly first, then rub down the inequalities of the surface with a piece of fine sandpaper slightly dampened with clean water; you will then have a good ground to paint upon. It is well to mix turpentine with the colors in the first painting, though poppy oil is better afterward. Let the preparatory coating of paint be put on very thickly.

Brass and tin are very smooth, and unless more than one coat is put on, the paint will crack. Sometimes three coats will be found necessary.

Composition plaques are made of papiermaché and have a very smooth surface. A background on this material should have at least two good coats of paint; for paint will crack on this surface as quickly as on glass. After finishing your plaque, examine

in a few weeks, and if you find any signs of thin paint, fix them at once. When enough paint is used, these plaques last as long as any material excepting canvas, which stands ahead of anything else. I have one painted twelve years ago, which I carefully re-touched whenever the paint looked thin and on the verge of cracking, and now not a crack is to be seen. The object of repainting doubtful places is to prevent the cracks spreading.

Brown paper, when used for screens, wall panels and other smaller objects, is simply painted upon with oil colors in tubes, in the ordinary way. The work is pleasant to do, as the rough paper takes the color easily; the oil in the colors will not run upon the ground; and but little medium is required to paint with. The best sable brushes need not be used, as they are rather spoiled against the paper, the ordi-

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nary cheap brushes fixed to quills working very fairly. Apart from decorative purposes, brown paper is a useful and inexpensive surface upon which to sketch a flower in oil colors as a study.

BACKGROUNDS.

A background should have an atmospheric quality suggesting light and air behind and around the objects placed in front of it. These objects and the background should be painted together, if possible, so that the tones shall be in proper relation to each other, and the natural effects faithfully rendered. To do this, cover your whole canvas at one painting with the general tone of the subject, also laying in the effect of the background; and, above all things, do not attempt to invent a background, but paint as truthfully as consistent the actual color which is behind your study, whether it be a distant wall or a piece of drapery arranged for the purpose.

In landscape painting, if a background is unduly prominent, it is usually the result of using too strong color in the sky or mountain. Distant objects, especially mountains, are always of a purplish blue tint, which should be cold or warm, according as the day

Gray Backgrounds with a Greenish Tone: Zinnober green, raw umber, rose madder and white, with a trifle of black.

A useful Background for Flowers: Rose madder, emerald green and white.

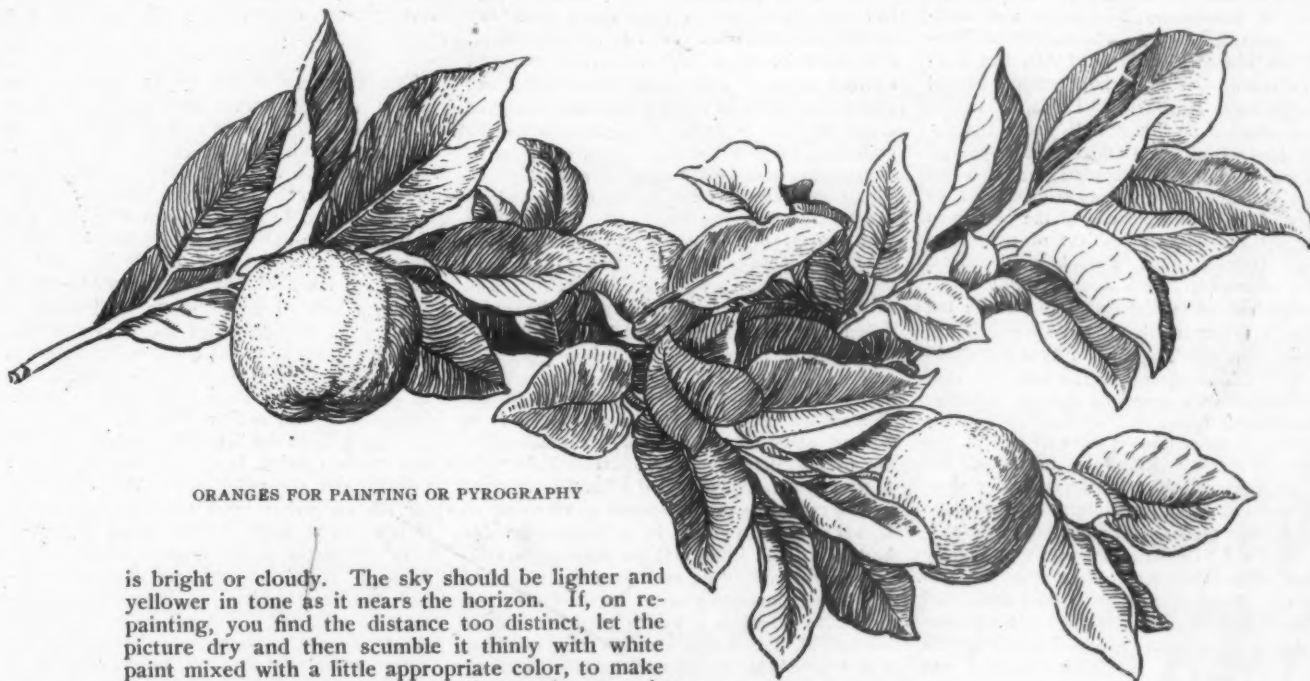
SUGGESTIONS FOR FOREGROUNDS.

A good copy is very essential for the beginner, as designing is sometimes very difficult. A foreground can have the brown tints relieved by pretty flowers or grasses. A sandy beach can be painted with yellow ochre and white, shaded darker with raw Sienna and raw umber; this often affords a pretty foreground for marine views, or a glimpse of a lake or river.

VARNISHES AND VARNISHING.

On these points artists differ much. Many think it best never to varnish a sky, but oil it at least once a year. After wiping off with a damp cloth use poppy oil. Linseed oil is too dark to put on a sky.

When a sky is varnished it has the appearance of a sky in a chromo, and cheapens the whole picture; but the dark parts of a painting frequently look dull and require more aid than the oil; in that case a



ORANGES FOR PAINTING OR PYROGRAPHY

is bright or cloudy. The sky should be lighter and yellower in tone as it nears the horizon. If, on repainting, you find the distance too distinct, let the picture dry and then scumble it thinly with white paint mixed with a little appropriate color, to make the tone cooler or warmer according to the necessities of the case.

In the case of portraits, generally all that is necessary is a light transparent atmosphere, varying in depth to suit the subject. A strong face well defined, and with dark hair and eyes, will bear a stronger background than one of a little child.

A perfectly plain black background for flowers is uninteresting, and is inartistic used, let us say, to relieve a group of water-lilies painted in oil colors. A soft gray-green would be decidedly preferable, but a much more satisfactory effect could be given by representing the lilies floating on the surface of a dark shady pool of water, with perhaps a little tone of sky showing above. Soft gray clouds, with here and there a touch of blue, would be effective.

Mixtures for Backgrounds: Yellow ochre, black and white; raw umber, black and white; Vandyck brown, light red and white; yellow ochre, blue and white.

For very dark Backgrounds: Emerald green, black, blue and white; light red, black and raw umber; burnt umber, permanent blue and white.

drop or so of siccative in the oil will give a bright look. This cannot be considered permanent in its effect, as it has to be put on at least once a year. If you wish to varnish and have it permanent, use mastic varnish. After the picture is dry wipe it off carefully with a damp cloth and remove any particles of dust; then rub your varnish on with your finger, as cloth is apt to leave lint, and a brush often leaves a streak; the fingers rub in the oil thoroughly. Do not put on too much oil or varnish, as globules form and dry and make a bad place on a picture. If the varnish becomes thick, add a few drops of turpentine.

Another good varnish, which can be washed off any time, or painted over if you wish to change your picture, is the Soehnée or French retouching varnish. To brighten a spot that looks dull, take a little on your finger and rub on. You can use this varnish a few months after a picture is painted, but mastic should not be put on until at least a year after a picture has been painted.

NEW
PUB
LICATIONS



DECORATIVE BRUSH-WORK ELEMENTARY DESIGN. A Manual for the use of Teachers and Students in Elementary, Secondary, and Technical Schools, by Henry Cadness, Second Master of the Municipal School of Art, and Lecturer in Textile Design at the Municipal School of Technology, Manchester, England. In his opening chapter on "Materials, etc.," the author discourses on "The Object in Designing," which we quote: "A design may be described as a set of definite instructions in line, color, or relief, made for the guidance of the craftsman in the production of an object of use or of beauty. Nothing vague or doubtful, therefore, will be admissible. Such a design will necessarily be free of any attempts to imitate the qualities of the materials to be employed, but in its conception the designer will have calculated on certain effects natural to the material; thus his design is only a means to an end. Whether for buildings, furniture, pottery, or surface decoration such as textiles or wall papers, the design will clearly show the intention, and where necessary will be supplemented by written dimensions, 'Color Notes,' etc., sections showing the projections of mouldings and other parts in relief. In order to obtain or convey an idea of any complete object, it is usual to make an 'effect' sketch on a small scale, and of a pictorial kind; of a solid object, a prospective sketch as it would appear from a certain point of view; and of a repeating pattern, one in color showing the effect of repeating the units of the design. So a distinction between the production of a picture and of a design is obvious—the one is a complete permanent thing, the other only temporary." Chapters on materials for designing next follow, both the dry and liquid materials and tools being given and an admirable page illustration showing wash effects with transparent water color. Plate III. shows a designer's and scene-painter's color tables, palette, etc., while plate IV. gives the different varieties of brushes used in designing and brush work. Chapter V. is devoted to Natural Forms in Ornament, profusely illustrated; very beautiful is plate XXII., brush studies of several birds in distinctive tones of one color. Plate XXXI. is a series of five small landscapes, light and dark silhouettes drawn with the brush. The author defines "designing," which we give verbatim. "The word 'designing,' in the constructive sense, may be taken to mean the planning or

creating of something for a definite purpose, in which all the parts employed produce a perfect and useful whole, even apart from any special consideration of its ornamentation, such as a house, a cabinet, a vase, etc. In another sense, it may mean the devising and disposal of beautiful forms for ornamenting the useful object. A designer might also be the craftsman shaping the clay, wood, or metal to express his own idea, but he is generally one who conceives the form of the object and its decoration and expresses or marks them down by means of lines, colors, etc., on paper for the guidance of the craftsman; all calculated and set out to secure perfect final result. The architect acts in this capacity as the name (chief contriver) implies, and in his most successful work there is neither poverty nor extravagance in the use of the materials. From such considerations we may gather that in designing, the useful object, the position it is to occupy, and the materials of its composition, are primary factors, which determine the proportion, scale, and shape of it; and if carefully considered will generally result in an object of beauty. For instance, in a common water bottle the bulk is lowest, for purposes of stability and gravity; the neck long and closed to prevent evaporation and the entry of dust; the neck also serves as a handle to grasp. Being of crystal, the bottle displays the sparkling water, a bubble, perhaps iridescent, reflecting surrounding objects; and it is easily cleansed—fused weed and sand from coast or mountain side, associated in this form with raindrops pure from heaven, thus fulfil its purpose beautifully. Such is generally the case when a thing is perfect and probably the ugliness of many modern things is mainly because they are not yet perfected. The Persian water bottles in Plate XXXII. are good examples of fitness for their purposes. Design, then, implies the contriving of things for certain ends, artistically and economically, whether in the material itself or by means of diagrams or drawings. This should be kept clearly in mind, even in the most elementary stages of design, and all exercises should be associated with some definite purpose. In space filling, for instance, a square might be for a handkerchief, tile, or door panel; a circle for a plate, tabletop, etc., and the material should be stated always. This thorough and practical work with its superb illustrations will be of the greatest

possible help to the teacher and student and its moderate price brings it within the reach of most purses. (Imported by Charles Scribner's Sons. \$1.40 net.)

THE PATH TO ROME, by H. Belloc. The author starts out with a most humorous introductory of how he came to walk to Rome. In the course of his wanderings over the world he came upon the valley in which he was born, and going into the old church to say his prayers he noticed behind the high altar a statue of the virgin so different, and so extraordinary, from all that he had ever seen before, that he was quite taken out of himself and therefore vowed a vow to go to Rome on pilgrimage and see all Europe which the Christian faith had saved, that he would cover the distance entirely on foot, hear mass every morning, and be present at high mass in St. Peter's on the feast of St. Peter and St. Paul. He started on his long walk in the beginning of June, just before sunset, going from Toul by the Nancy gate through the valley of the Upper Moselle. Mr. Belloc writes most entertainingly of his travels and he finally reaches Rome in time to hear high mass on the feast of St. Peter and St. Paul. He gives most interesting little maps and sketches showing just where his wanderings led him, and any traveler who desired to repeat the author's experiment would have no difficulty if he followed the directions given so clearly in the book. The illustrations are capital and numerous. (Longmans, Green & Co. \$2.00.)

THE GOSPEL OF JUDAS ISCARIOT, by Aaron Dwight Baldwin. Under the above striking, almost audacious title, Mr. Baldwin has written an historical novel so much out of the beaten track as to insure attention on the part of the great reading public. From the standpoint of a romance it is possessed of great originality and dramatic power. It presents realistic and beautiful pictures of the Jewish world in the time of Our Lord. This subject of universal interest is treated in a masterly manner, orthodox religion being ever upheld and given a living force and vitality scarcely to have been expected at the hands of a layman. The book purports to be written by Judas Iscariot, and its prime object is to show that Judas was not a bad or unworthy man, and that the so-called act of betrayal did not involve moral turpitude

on his part. The line of defense adopted is entirely unique, and those who have never critically examined the subject will be amazed at the strong and logical defense that Mr. Baldwin has made for one whose name and actions have ever been something of a stumbling-block in the world's spiritual pathway. The book follows one plain and direct thread and abounds in poetical language and lofty sentiments. Great art has been displayed in its construction, the dramatic and absorbingly fictitious life of Judas gliding naturally and gracefully into the realm of the historical. (Jamieson-Higgins Co., Chicago. \$1.50.)

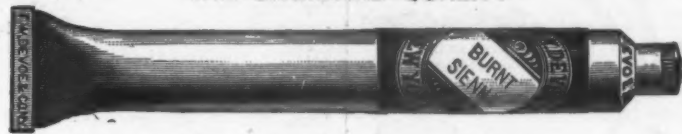
SIR JOSHUA REYNOLDS, P. R. A., by Elsa D'Esterre Keeling. The present book is an attempt at achieving something on the one part less bulky, and on the other part less meagre, than the Lives of Sir Joshua Reynolds heretofore published. The "new" attitude toward Sir Joshua's work is here dealt with and the writer, who is neither so uncritical toward it as are some, nor yet so lacking in appreciation of it as are others, has tried to accord to it a frank treatment. In two instances a personal stand is taken in chapter seven, which treats of Sir Joshua as teacher and writer, and in chapter thirteen, which treats of him as painter and man. There opinion for and opinion against are weighed and the writer's conclusions are stated. The life of Sir Joshua Reynolds is a highly interesting one. He was born in the year 1723, and there is no more important year in the history of British art, for in it died Kneller, the last of a series of foreigners who had held sway in art in England—it will suffice to name three of Kneller's predecessors: Fuchero, Vandyke, and Lily—and in it there was born the painter who was to win for himself the name of the father of British art, destined in his work for the first time to gain the suffrage of the whole world for a painter of English nationality.

It was during Reynolds' lifetime, and under the active patronage and assistance of George III., that the famous Royal Academy (which to-day has its permanent home in Burlington House, Piccadilly) was founded on the 10th of December, 1768. At first the schools met in rooms in Pall Mall (opening on the 2d of January, 1769), where also the exhibitions were held until 1780, when the Royal Academy entered upon the tenancy of rooms placed at its disposal by the King in the new Somerset House, whither the schools and offices had been removed in 1771. Sir Joshua Reynolds had the honor of being elected as the first president of the Royal Academy. In this book, as the chapter headings show, the pictures of Reynolds are treated in chronological order, the only important deviation made from this arrangement being that in the case of portraits of the same person made during several years, the account of the first portrait is followed by an account of succeeding ones. The index will be found to contain names of all pictures of first, second, and even third importance, and a reference to it will enable the reader to date these works. In a short account of the life work of a man who painted pictures to the number of thousands, it was necessary to select; but it was found possible to deal with a very large number of them. There are twenty-one illustrations of his most famous

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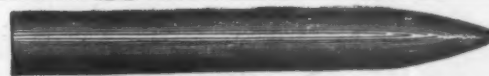
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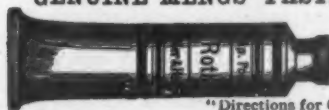
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paintings, among them "Admiral Keppel," his first portrait of "Dr. Johnson," "Lady Cockburn and her children," "The Marlborough Family," "Mrs. Siddons as the Tragic Muse," "Angels' Heads," etc. The frontispiece is a portrait of Sir Joshua, painted by himself, and in the possession of the Dulwich Gallery. To make the book useful to the student it is supplied with appendices dealing with his pictures in public galleries in London, with the engravings of his paintings, and a full alphabetical index. (Imported by Charles Scribner's Sons. \$1.25.)

THE MAKERS OF BRITISH ART: SIR EDWIN LANDSEER, R. A., by James A. Manson. Mr. Manson writes a most interesting preface in which he expresses regret that no standard biography of Sir Edwin Landseer has ever been published. This surprising neglect borders on the mysterious, for his name is still a household word, and no pictures could be more popular with English-speaking communities than the class of subjects which he made peculiarly his own and which he painted in such a masterly fashion. The study of his career and experiences, as well as the analysis and illustration of his character and genius could not fail to have formed a record of unique and enduring interest. In the comparative scarcity of purely biographical matter Mr. Manson has made a virtue of necessity and deals with his pictures as nearly as possible in chronological order, instead of treating them in the mass, so to speak, as a thing apart. This plan is not without obvious advantages, for of Landseer it was certainly true that the study of his artwork is the study of his life. The author writes most delightfully, his narrative commencing from the time of Sir Edwin's early boyhood until his death, and the book abounds in sparkling anecdotes, not only concerning the great painter, but the prominent men and women who were his contemporaries during fifty years of the nineteenth century. The Queen of England was a great admirer of Landseer and was his warm friend and patron from the date of her accession until his death on the first of October, 1873. In fact Landseer enjoyed a unique position in court circles and had the honor of being her Majesty's guest at Balmoral on more than one occasion. Five years before Landseer's death the Royal Academy removed from a suite of apartments in the National Gallery, Trafalgar Square, to Burlington House, Piccadilly, the trustees of the academy having acquired the lease for 999 years. The first home of the Royal Academy was Somerset House, 1780-1837; National Gallery, 1837-1868; Burlington House, 1869-the crack of doom. Mr. Manson has arranged the plates chronologically, excepting the frontispiece. With a view to consulting them, however, and also to avoid bringing them in some cases too closely together, he has distributed them at equal intervals throughout the volume. But a note of the page on which each is mentioned is appended to the inscription in every instance. For information of a practical and useful kind reference should be made to the appendix, where have been placed, among other things, the list of the pictures in the London galleries, of the paintings mentioned in this book, and of the prices which many works have fetched from time to time at the historical house of Christie's. (Imported by Charles Scribner's Sons. \$1.25.)

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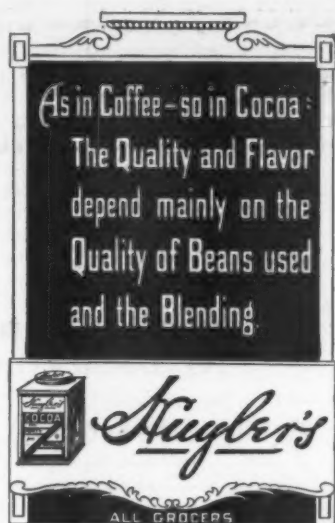
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NO. 2. TO CLEAN PAINT.—There is a very simple method to clean paint that has become dirty, and if our housewives should adopt it (says the Scientific American) it would save them a great deal of trouble. Provide a plate with some of the best whitening to be had, and have ready some clean warm water and a piece of flannel, which dip into the water and squeeze nearly dry; then take as much whitening as will adhere to it, apply it to the painted surface, when a little rubbing will instantly remove any dirt or grease. After which wash the part well with clean water, rubbing it dry with a soft chamois. Paint thus cleaned looks as well as when first laid on, without any injury to the most delicate colors. It is far better than using soap, and does not require more than half the time and labor.

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